

# THE ART OF SPEAKING

*By the Same Author*

The Vision Expressed  
The Soul of Speaking

# *The Art of* SPEAKING

*by*

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## CHAPTER I

### INTRODUCTORY

SPEECH is God's universal gift to man, and possibly therefore the most neglected.

If a child shows any particular aptitude for any of the other arts—such as music, singing, painting or so forth, the gift is usually carefully and assiduously cultivated to the delight of relations and friends, and sometimes, perchance, to the annoyance of neighbours.

But to cultivate the art of speaking seems a rare occurrence; with the fatal result that people grow up and become middle-aged with certain faults and failings that are difficult to eradicate and which involve a certain amount of painstaking labour to overcome.

And yet I am going to put the art of speaking on the highest possible plane and to remind you that of the greatest and most lovable Being that ever walked on earth we are not told that He played or sang divinely but we are informed that 'He spake as never man spake', and

furthermore, that when He taught the people 'He opened His mouth'.

Now, for correct speaking and reading there are three absolute essentials, namely:

1. TO BE HEARD
2. TO BE UNDERSTOOD
3. TO BE FELT

and it is the combination of these three, rather than special excellence in any one of them, that makes for perfection.

1. *You must be heard.*

That goes without saying—but to be heard it is not necessary to shout. You will not be heard for your much shouting—come to think about it, the strongest things are usually the most quiet.

I suppose if one were asked what is the strongest force we know the reply would be 'the Sun', which rises, spans the firmament, pursues its beneficial course and sets, all without a sound, whilst thunder makes a terrific noise and never seems to get anywhere.

'Be strong and therefore quiet' is good advice to a speaker. One of the greatest Methodist Preachers, the Rev. Ebenezer Jenkins, had a squeaky little voice but his delivery was such

that he could easily be heard in the largest hall. But what is absolutely essential in order to be heard is perfect diction—clear articulation and distinct division of words. I heard of a little boy who on returning from Church was found, rather unusually, to be searching the Bible. ‘Whatever are you looking for so earnestly,’ said his mother. ‘I’m trying to find out about good Mrs. Murphy.’ ‘What nonsense, there is no such person.’ ‘Oh yes,’ he replied, ‘the preacher this morning said “good Mrs. Murphy shall follow me all the days of my life”.’

Perhaps an excusable error considering the manner in which the Scriptures are sometimes hurriedly mumbled.

Another little lad I know was writing the Lord’s Prayer and wrote ‘Our Father, whichart in heaven’. That is how he had always heard it. I asked him what ‘whichart’ meant and with wide questioning eyes he said he did not know.

## 2. *You must be understood.*

This is the realm where all the quite permissible aids and props to Elocution come into their kingdom. Such matters as Emphasis, Inflection, Modulation, Time, Tune, Rhythm and Word Painting all have their proper use and place and are dealt with in subsequent chapters.

3. *You must be felt.*

Here no teacher can help you—no instruction can be of any real use. His preparatory toil over, the student must now forget himself in his subject—all must now be from within.

## CHAPTER II

### PRACTICE

IT is a commonplace that the whole object of speaking is PERSUASION. That is true enough, but unless the speaker himself be persuaded he cannot hope to persuade his hearers. Herein lies the impotence of many a would-be elocutionist and speaker. For, be the spoken word the original utterance of the speaker or the attempted representation of the thoughts of someone else, unless, and only in so far as, a perfected vision is obtained of the matter to be thus presented, the spoken word will fall short of its truest interpretation. All speech is expressed vision.

Your outside props may be of the very finest, your gestures the most graceful, your diction the most polished, your vocal production the best that training can supply, but if your vision be blurred or incomplete, then your attempt will be but as a lifeless statue. Possibly a perfect Pygmalion but unconvincing until the Galatea of Vision shall appear and strike the statue into life.

Elocution defined by Webster, gives this definition:

‘It implies complete fusion of thought and feeling with verbal expression.’

or to give Ben Jonson’s definition:

‘Speech is the only benefit man hath to express his excellency of mind above other creatures. It is the Instrument of Society.’

But never let the aspirant to elocutionary honours imagine that his is an easy task; a gentle road to fame strewn with the rose petals of inertia. ‘Fight from gong to gong’ is the advice given to a beginner in a boxing school; and the same principle must be the motto of a speaker. Work, hard work, is absolutely essential. You must not expect to spring fully armed like Minerva from the brows of Jupiter.

To attain perfection, PRACTICE, constant, continuous and regular is necessary.

‘Be natural’ seems to be the alpha and omega of advice to the student, but it is a fatal error to suppose that a speaker who wishes to be natural can dispense with preparatory toil.

Practice and theory must go hand in hand—they are inseparable.

‘The ear is not the only avenue to the soul.’

Elocution is an ear-directed, but it is also a mind-directed, art.

PRACTICE! PRACTICE! PRACTICE!

## CHAPTER III

### PREPARATION

No fixed rule can be laid down on the subject of preparation. A few suggestions, however, may be useful. The main thing is to so prepare that the speaker may be free to grip his audience with his eyes. If one is speaking to his fellow man in private conversation it would be absurd for him to be looking elsewhere all the time. You speak 'to' an audience or congregation not 'at' them, and every feature of your face should help to hold and rivet their attention. Be full of your message. Let it thrill you and you will thrill others. The preacher is offering the most wonderful thing that man has ever been offered, he is dealing with the most vital and dynamic facts that have ever staggered humanity. A salesman offering a new vacuum cleaner must become enthusiastic regarding his offer. He must believe in it and by his personal belief and enthusiasm convey conviction. The preacher in declaring the good news of the Gospel has something to offer hungry and tired souls which is beyond price. But there is yet another vital fact which all



preachers should bear constantly in mind, and that is that no eloquence, no mere enthusiasm ever saved a soul. God alone can do this. Then, above all, should every preacher seek by prayer for that Spiritual Presence which is absolutely essential if the delivery of God's message is to be effective. 'God is Love' and religion is Love in action.

Even so it behoves the preacher to do all he can to become an effective instrument in God's hands. Therefore spare no pains in preparation. Do not expect God to make up for your own laziness and give you the message on the spur of the moment. There may arise occasions when you will have to thus rely on God on the spur of the moment. There may arise cases where God may even lead you to speak at the last moment on a point you had not intended.

The preacher who is obliged to read his sermon delivers but an essay.

It may be learned, it may be couched in beautiful language, it may be convincing in argument, but it is not likely to lead to conviction or uplifting which are the aims of all preaching. He who 'spake as never man spake' did not read an interesting essay to those gathered around Him. A preacher should not be a gramophone record, but a vital power, and the dynamic of the eyes is essential.

Another important point to remember and develop is how to measure the acoustics of the building. A very eloquent preacher I listen to with pleasure considerably spoils the full effect by pitching his voice too high in tone and too high in direction. The result is that his voice is carried away into the ceiling where there is considerable echo and it is often difficult to catch all his words. Occasionally his voice will drop to a slightly lower pitch and be directed straight at the people. The result is most pleasing. What a pity he does not so speak all the time.

A good rule is always to direct your voice at the congregation and so adjust it that you feel those in the back seats can hear you. Also develop the art of modifying your voice in a smaller building. Voice production, which is dealt with elsewhere herein, is of great importance.

One hears a good deal in sporting circles of 'stance'—the proper stance for cricket or golf. Well, there is a proper stance for a speaker—firm on the feet—avoid fidgeting, or your audience will soon catch the same complaint. Do not, however, be afraid of 'mannerisms'. Mannerisms mark the man. They need be no deterrent to your message; perhaps even otherwise. Peter Mackenzie was full of them as those who heard him can testify. Holding the lapels

of the coat, raising the hands when imploring, bringing them down heavily to denote finality—the sweeping gesture and the folded arms all have their respective uses. The late Rev. W. O. Simpson used to invariably preach with his hands in his trousers pockets. I certainly should not recommend such a pose but his preaching thereby lost none of its effectiveness.

After all ‘Be natural’ is, as I remarked in an earlier chapter, a very safe guide to conduct, and the ancient prayer of St. Thomas Aquinas is still a needed petition.

Give me quickness of understanding,  
Capacity of retaining, facility in  
Learning, and copious grace of  
Speaking.

## CHAPTER IV

### ARTICULATION

THE foundation stone of all correct speaking.

Speech is the result of a divinely made mechanical device—a machine which needs to be kept quite clean and well lubricated. Take care of your voice box—your larynx.

By carefully controlled breathing you can do much to achieve the desired result. The true way to improve and strengthen the resonance or musical quality of the voice is by carefully regulated practice of the vowel sounds.

The whole matter of articulation is admirably summed up by the Rev. Gilbert Austin in his *Chironomia* as follows:

In just articulation the words are not hurried over, nor precipitated syllable over syllable; nor, as it were, melted together into a mass of confusion; they are neither abridged, nor prolonged, nor swallowed, nor forced, and, if I may so express myself, shot from the mouth; they are not trailed nor drawled, nor let to slip out carelessly, so as to drop unfinished. They are delivered from the lips as beautiful coins newly issued from the Mint, deeply and accurately impressed, perfectly finished, neatly struck by

the proper organs, distinct, sharp, in due succession, and of due weight.

A beautiful voice, like a beautiful face, is one of Nature's gifts. Everyone is not so richly endowed, but an enormous improvement can be gained by careful practice—especially in the proper pronunciation of the various vowel sounds.

It may or may not be true to opine that 'The Angels speak English with an American accent', but one fervently expresses a pious hope that it is merely a would-be witticism. Whatever else may be said of the American twang it is certainly not angelic. Dickens remarked about one of his characters that 'His words may have come from his heart, but they certainly made their way through his nose'.

The nasal twang is in any event objectionable, and shows an entirely erroneous method of voice production.

*N.B.* The correct method of breathing is to put the tip of the tongue behind the two front teeth and thus inhale through the nostrils.

## CHAPTER V

### VOWELS

THERE are eighteen vowel sounds in the English language, *A* alone indicates the five sounds in *Ale*, *Ah*, *All*, *At*, *Are*.

I had occasion to write to Mr. G. Bernard Shaw on the subject of articulation and mentioned the fact that there were eighteen vowel sounds. His reply was typically Shavian. He wrote:

There are at least 18,000 vowels in the English language and there is no correct pronunciation of any of them. Both Hoxton and Oxford call a rose a rowse (rah-ooze) which by any other name would smell as sweet.

As to the actors it is their consonants that matter mostly, their articulation is not athletic enough. Especially when they are putting on a dialect, they are apt to forget that an imitation is no good, unless they know the sounds phonetically and give them the same special articulation that they have to give straight English, they are not intelligible. The worst trick of Cockney is the double vowel: 'a cup o' te-ee', 'look at his be-oots', &c.

A vowel sound is produced in the larynx, .

and emitted through a free opening of the mouth; that is, without being obstructed or modified in its egress by any contact of the articulative organs with one another.

The following is a complete enumeration of the vowel sounds heard in the pronunciation of the English language of the present day:

*Table of the Eighteen Vowel Sounds*

<i>a-le</i>	<i>ee-l</i>	<i>o-ld</i>	<i>p-u-ll</i>
<i>a-h</i>	<i>e-nd</i>	<i>oo-ze</i>	<i>oi-l</i>
<i>a-ll</i>	<i>e-rr</i>	<i>o-dd</i>	<i>ow-l</i>
<i>a-t</i>	<i>i-sle</i>	<i>u-p</i>	
<i>ai-r</i>	<i>i-t</i>	<i>u-nit</i>	

The specific differences in vowel sounds arise for the most part from alterations in the shape of the inside of the mouth. In pronouncing AWE for example, the tongue is depressed deeply in the bed of the mouth and the oval opening is at its largest, while in uttering EE-L the tongue is raised close to the palate and the passage of the voice is reduced to a minimum.

The following are examples for practice on the various vowel sounds which can be multiplied indefinitely as the student may wish:

- a* as in ale, jail, gauge, vein, ache, jailor
- a* „ „ ah, ask, bath, cast, brass, pass
- a* „ „ all, yawn, brawn, lawn, pawn
- a* „ „ at, patent, waft, acrid, baron, value
- a* „ „ air, heir, Beryl, Aaron, chary, there

*e* as in eel, eve, fatigue, quay, field, Cæsar  
*e* „ „ end,•lend, bend, tend, tender, send  
*e* „ „ err, ear, pear, martyr, chirp  
*i* „ „ isle, aisle, tile, bile, vile, Nile  
*i* „ „ it, pretty, busy, guineas, forfeit  
*o* „ „ old, gold, rolled, told, bold, sold  
*o* „ „ ooze, booze, loose, nooze, goose  
*o* „ „ odd, lot, tot, sot, got, rot  
*u* „ „ up, done, colonel, mulet  
*u* „ „ unit, shoe, coup, recruit, brew, ado  
*u* „ „ pull, bull, sully, bully, ruddy, muddy  
*oi* „ „ oil, boil, toil, coin, boy, Rhomboid, buoy  
*ow* „ „ owl, bower, tower, coward, cloudy, owlet.



## CHAPTER VI

### CONSONANTS

A CONSONANT sound is produced by the partial or complete contact of the articulative organs, which contact obstructs the current of breath as it passes through the mouth. The student must distinguish between the power and the name of a consonant. For while the *name* requires the presence of a vowel sound, the *power* may be distinctly exhibited without any such assistance.

There are twenty-four consonant sounds as follows:

<i>p</i> as in pipe	<i>sh</i> as in share
<i>b</i> „ „ babe	<i>zh</i> „ „ azure
<i>t</i> „ „ dot	<i>ng</i> „ „ song
<i>d</i> „ „ lad	<i>l</i> „ „ bull
<i>k</i> „ „ kick	<i>m</i> „ „ mum
<i>g</i> „ „ gag	<i>n</i> „ „ nan
<i>f</i> „ „ fife	<i>r</i> „ „ run
<i>v</i> „ „ vow	<i>r</i> „ „ war
<i>s</i> „ „ sub	<i>h</i> „ „ hat
<i>z</i> „ „ zone	<i>w</i> „ „ wise
<i>th</i> „ „ thigh	<i>wh</i> „ „ whistle
<i>dh</i> „ „ thy	<i>y</i> „ „ yoke

The student will quickly notice the various formation of the lips and tongue and teeth as the consonants are pronounced. For example *p* is formed by the perfect contact and separation of the lips; *b* is formed by precisely the same action as *p*, but is distinguished from it by the breath, with which the mouth is being filled, being vocal, while in the production of the *p* this breath is aspirate; *m* is formed by similar contact of the lips but the vocal breath which in *b* is confined in the mouth is in *m* allowed to pass through the nose.

As in the case of the vowels I give a few examples for each of the consonantal sounds but the student can add to those:

<i>p</i>	as in	pip, map, lop, top, poor, pound
<i>b</i>	„ „	boy, bought, beast, beg, inhabit
<i>t</i>	„ „	tame, lot, sot, touch, turned, chopped
<i>d</i>	„ „	dame, bade, would, buzzed, caged
<i>k</i>	„ „	kick, call, car, coil, pique, chorus
<i>g</i>	„ „	gate, game, bag, ghost, gimlet
<i>f</i>	„ „	fame, feud, fanciful, proffer, phial
<i>v</i>	„ „	vine, vane, veer, vivid, weave, void
<i>s</i>	„ „	sin, sign, design, soot, schism
<i>z</i>	„ „	zephyr, dissolve, damson, houses, prizes
<i>th</i>	„ „	thank, thaw, bath, path, thesis
<i>dh</i>	„ „	thy, thing, thank, thine, though
<i>sh</i>	„ „	mission, censure, anxious, inch
<i>zh</i>	„ „	vision, pleasure, leisure, treasure
<i>ng</i>	„ „	king, fang, strength, drawing
<i>l</i>	„ „	lively, nestle, drivel, devil
<i>m</i>	„ „	man, morn, hymn, worm, comb

<i>n</i>	as in	penance, nonentity, knell, gnaw
<i>r</i>	„ „	roar, spring, wrangle, wreck
<i>r</i>	„ „	power, mayor, pure, lure, commerce
<i>h</i>	„ „	hate, haunt, high, humanize
<i>w</i>	„ „	war, waft, wall, wonder, one, once
<i>wh</i>	„ „	whale, why, what, whistle, whether
<i>y</i>	„ „	year, young, your, yield, youth

The student will find it helpful in acquiring the perfect consonantal sound to practise such a sound at the end of a word rather than at the beginning, thus *t* in rat, sat, bat, rather than tan, tar, and so with the other consonants.

If you want a splendid exercise for consonantal sound and one that will tax all your powers to avoid redundancy and blurred effect get *Robert of Sicily* (Longfellow) and go carefully through it, *reading it aloud*. The very first three words will show you how easy it is to say 'Robert of Sicily' rather than 'Robert of Sicily'. A little farther on,

It was no dream, the world he loved too much,  
Had turned to dust and ashes at his touch.

Say these lines without getting your *t*'s and *d*'s mixed and you will have advanced far along the road to correct diction.

Then, too, it will be of great help if the student will practise articulation in what I

may perhaps be allowed to call 'rollicking' verse—rolling rhythm may make learning easy, but it does not tend to make declamation clear—unless care be exercised the rendering may develop into mere sing-song such as caused an old man somewhat hard of hearing to remark that he liked the words but did not think much of the tune.

Just two short extracts as examples:

The first from *Horatius* (Macaulay).

Meanwhile the Tuscan army,  
Right glorious to behold,  
Came flashing back the noonday light  
Rank upon rank like surges bright  
Of a broad sea of gold.  
Four hundred trumpets sounded  
A peal of war-like glee,  
While that great host, with measured tread  
And spears advanced and ensigns spread  
Rolled slowly towards the bridge's head  
Where stood the dauntless three.  
Was none who would be foremost  
To lead that dire attack  
But those behind cried 'Forward'  
And those in front cried 'Back'.  
And backward now and forward  
Wavers that deep array  
While o'er the tossing sea of steel  
To and fro the standards reel  
And the victorious trumpet peal  
Dies fitfully away.

The second from *The Raven* (E. A. Poe).

Ah! distinctly I remember it was in the bleak  
December,  
And each separate dying ember wrought its ghost  
upon the floor.  
Eagerly I wished the morrow, vainly I had sought  
to borrow  
From my books surcease of sorrow, sorrow for the  
lost Lenore  
For the rare and radiant maiden whom the angels  
named Lenore  
Nameless here for Evermore.

One final word ere we leave this important subject of articulation. As Mr. Millard says in his *Grammar of Elocution*: 'Articulation may be accurate and yet not be *distinct*.' While accuracy results from contact of the proper organs, distinctness is due to the neatness of that contact. Careful speakers finish each consonant with defined sharpness, and bring into play no other organs than those necessary for the production of each specific sound. Careless speakers on the other hand blur their consonants, first, by a slovenly use of the organs; secondly, by adding to the movements required others that are quite useless, such as projecting the lips in order to pronounce the purely lingual sound *sh* in short.

The cure for indistinctiveness as for inaccuracy lies in a careful study of the articulative

mechanism and in frequent practice of its several unalloyed sounds.

**PRACTICE! PRACTICE! PRACTICE!**

## CHAPTER VII

### EMPHASIS AND INFLECTION

THE student, having thoroughly gone into the foundation of all good speaking—namely diction or articulation, may now turn to those matters which make for clarity of meaning; Emphasis and Inflection make all the difference between meaningless statements and statements that make the meaning clear and definite. Emphasis (from the Greek word 'emphaino'—I make clear) is the stress by means of which especial prominence is given to any word in proportion to its significance in a sentence.

Take a very simple statement:

'Are you going to town to-morrow?'

and you will easily see that by putting emphasis on each particular word you alter the whole meaning of the phrase. Emphasize 'you' and you make it personal. Emphasize 'to-morrow' and you make it a date, and so forth.

Wrongly emphasized an otherwise easily understood statement may become simply ludicrous. For example, the man who read

the passage from the Bible: 'And Balaam said unto his sons saddle me the ass and they saddled him the ass'—and emphasized 'HIM' made the whole meaning ridiculous.

I remember going to Thame in Oxfordshire to give a recital and my hostess was a charming old lady who smothered her walls with texts of Scripture. They came out everywhere like a rash; and above my bed were three little words from St. Paul's Epistle, 'WALK IN LOVE'. Well, if you, as is proper, fixed the emphasis on 'LOVE' all would be well; but otherwise it might have sounded like a personal invitation.

Before the emphatic word a rhetorical pause—the suspense of expectation—can usually be introduced with telling effect, throwing a whole flood of light upon statements otherwise entirely meaningless, ineffective or unconvincing. Take, for example, the words that occur in John ix. 32. 'Since the world began was it not heard that any man opened the eyes of one that was born blind.'

Pause after 'any' and emphasize 'man' and you illuminate the whole passage with the doctrine of Divinity.

Read through—aloud—carefully that which you have to declaim, and you will soon learn which are the emphatic words.

Inflection, too, plays an important part in your elocution—an upward rising, or a down-



ward falling inflection may make all the difference.

In such simple statements as 'Will you go?' or 'Were you there?'—both asking questions, you would naturally employ an upward inflection.

'Shall not the Judge of all the earth do right?' another question where your upward inflection would be necessary, or in 'He reads correctly' as a statement of fact you would use the downward, as a question, the upward inflection.

Again, for downward inflections you may take the following passage:

An hour passed on—the Turk awoke;  
That bright dream was his last;  
He woke to hear his sentry's shriek  
'To arms! They come! The Greek, the Greek!'  
He woke—to die.

A splendid example of the value of the rising and falling inflections is to be found in the passage from Romans viii. 38–9:

'For I am persuaded that neither death (upward) nor life (downward) nor angels, nor principalities (upward) nor powers (downward) nor things present (upward) nor things to come (downward) nor height (upward) nor depth (downward) nor any other creature (downward) shall be able to separate us from the love of God, which is in Christ Jesus our Lord.'

You will find in the speeches of Mr. Hore-Belisha, and Mr. L. V. Rogers at the end of this book, excellent samples of antithesis, emphasis, and inflection.

## CHAPTER VIII

### WORD PAINTING

MONOTONY is the bug-bear of most public speaking. Modulation—change of tone—change of time—a study of rhythm, all are included in what I call in the heading to this chapter, 'Word Painting'.

Most speakers seem to ignore the fact that in the speaking voice there are as many changes and different notes as in the singing voice.

Sing up a scale, 'Doh, ray, me, fah, soh, lah, te, doh.' Now sing down the scale.

Now apply the same test and principle to some poetry and deliver it, with this same thought in mind:

The quality of mercy is not strained;  
It droppeth as the gentle rain from heaven  
Upon the place beneath.

or again:

There was a sound of revelry by night  
And Belgium's capital had gathered then  
Her beauty and her chivalry.



*Awe*

What may this mean,  
That thou, dead corpse, again in complete steel  
Revisit'st thus the glimpses of the moon,  
Making night hideous, and we fools of nature,  
So horridly to shake our disposition  
With thoughts beyond the reaches of our souls?  
Say why is this? Wherefore? What should we do?  
(*Hamlet*)

*Contempt*

You common cry of curs! Whose breath I hate  
As reek o' the rotten fens, whose loves I prize  
As the dead carcasses of unburied men  
That do corrupt my air, I banish you.  
(*Coriolanus*)

*Despair*

There is no creature loves me,  
And if I die no soul shall pity me.  
(*Richard III*)

Farewell remorse! All good to me is lost  
Evil be thou my good . . .  
(*Paradise Lost*)

*Ecstasy*

Lend, lend your wings! I mount! I fly!  
O Grave! Where is thy Victory?  
O Death! Where is thy sting?  
(*Pope*)

*Martial Enthusiasm*

The combat deepens—On ye brave  
Who rush to glory or the grave.  
Wave, Munich, all thy banners wave  
And charge with all thy chivalry.

(Campbell)

*Peroration. Youth*

Up, up, brave Spirit, spite of Alpine steep  
and frowning brow—roaring blast and crashing  
flood—UP—Science has many a glowing secret  
to reveal to thee—Faith has many a Tabor-  
pleasure to inspire—Pierce through the cloud to  
the sacred morning—Fear not to approach the  
Divinity. It is His own longing that impels thee.  
Thou art speeding to thy Coronation brave  
Spirit. Up! Up! Till as thou pantest on the crest  
of thy loftiest achievement God's glory shall  
burst upon thy lifted face, and God's voice  
blessing Thee from His Throne in tones of  
approval and of welcome shall deliver thy  
guerdon.

I have made thee a little lower than the angels,  
And have crowned thee with glory and honour.

(Morley Punshon)

*Pulpit eloquence*

*The poetry of the Bible. (Gilfillan)*

The language of poetry is the language of  
the inspired volume. The Bible is a mass of

beautiful figures; its words and its thoughts are alike poetical. It has gathered round its central truths all natural beauty and interest. It is a Temple with one Altar and one God, but illuminated by a thousand varied lights, and studded with a thousand ornaments. It has substantially but one declaration to make but it utters that in the voices of the Creation.

It has pressed into its service the animals of the forest, the flowers of the field, the stars of heaven, all the elements of nature.

The lion spurning the sands of the desert, the wild roe leaping over the mountains, the lamb led in silence to the slaughter, the goat speeding to the wilderness; the rose blossoming in Sharon, the lily drooping in the valley, the apple tree bowing under its fruit; the great rock shadowing a weary land; the river gladdening the dry place; the moon and the morning star; Carmel by the sea and Tabor among the mountains; the dew from the womb of the morning, the rain from the mown grass; the rainbow encompassing the landscape; the light, God's shadow; the thunder, His voice; the wind and the earthquake, His footsteps; all such varied objects are made—as if naturally so designed from their creation—to represent Him, to whom the Book and all its emblems point. Thus the quick Spirit of the Book has ransacked Creation to lay its treasures on

Jehovah's altar; united the innumerable rays of a far-streaming glory on the little hill, Calvary—and woven a garland for the bleeding brow of Immanuel, the flowers of which have been culled from the gardens of a universe.



## CHAPTER IX

### NERVOUSNESS

THIS seems to be the stumbling block of a very large number of those who think that were it not for this complaint they would shine like stars in the firmament of spoken language.

How often one hears the plaint: 'I am so dreadfully nervous when I have to speak, if only I could get over that I feel certain that I should make my mark.'

Well, let me say at once that if you were *not* nervous you would be quite hopeless as a convincing speaker. As well expect a bull to whistle Mendelssohn's 'Spring Song' as to expect a bucolic person without nerves to sway an audience.

The probability is that you are confusing 'Nervousness' with 'Fright' and between these two sensations there is a world of difference.

Of course you are nervous—one would not have it otherwise—'Frightened' Ah! That is quite another matter—and until you overcome that impediment you will never do either yourself or your subject justice.

Now let us look carefully into the matter

and see whether this really serious setback cannot be overcome, the bogey laid once and for ever.

You are obviously frightened of one or two things—possibly of both—yourself and your audience. You are the victim of a form of conceit. You are frightened that you will not do your subject justice, or you are nervous that your audience will know more about it than you do yourself and would, given the opportunity, be able to express it much more truly than you will be able to do.

The remedy in both cases lies entirely with yourself.

I am speaking from painful personal experience. The first time that I essayed to speak in public I broke down after saying a few sentences and bolted off the platform—I was frightened of both myself and my audience.

Mr. G. Bernard Shaw relates that on the occasion of giving his first public speech he was so nervous that he felt that he had made a perfect fool of himself, but to-day he is a most polished and convincing speaker.

Your frightfulness will soon vanish away if you lose yourself in the importance and vision of the message or words that you have to deliver. As I said before, this nervousness is really a form of conceit—self-consciousness.

FORGET IT IN YOUR THEME.

To this sure standard make your just appeal  
Here lies the Golden Secret 'Learn to Feel'.

Just one word—but an important one—in conclusion. You have, I take it, now studied the facts and principles of elocution.

### L'ENVOI

It is an ear-directed and a mind-directed art—  
ear-directed in your study of it; mind-directed  
in your exercise of it.

The most that an instructor can hope to do  
is to build up a superstructure. The lighting-  
the soul—must come from your own initiative.  
It must come FROM WITHIN.

Pleads he in earnest? Look upon his face!  
His eyes do drop no tears, his prayers are in jest.  
His words come from his mouth, ours from our breast.  
He prays but faintly, and would be denied,  
We pray with heart, and soul, and all beside.

## CHAPTER X

### EXAMPLES FOR PRACTICE IN ANTI-THESIS, INFLECTION AND EMPHASIS

*Note:*

During an election Mr. Hore-Belisha was described by his opponent as 'a little chit of a fellow'. The following was Mr. Hore-Belisha's reply, which caused a great sensation at the time and was referred to as a speech of real Eloquence.

SPEECH BY MR. LESLIE HORE-BELISHA, M.P.

I am proud to be called 'A little chit of a fellow' because I am rather older than Napoleon was when he led to victory the greatest armies that the world has ever seen; because I am older than Alexander was when he conquered the then known world; because I am rather older than Hannibal, probably the greatest General the world has ever seen; because I am rather older than Sir Isaac Newton was; because I am rather older than Shelley or Keats, two of our greatest Poets, were when they died; because I am rather older than Michelangelo was when he cast his colossal statue of David; because I am rather older than Raphael was when he adorned the walls of the Vatican with his im-

mortal colours, because I am five years older than Pitt, the greatest English Prime Minister; was when he became Prime Minister at the age of 23; and because I am six years older than Mr. Gladstone was when he became Lord of the Treasury.

There was one more little chit of a fellow that we must not forget; one of the greatest Generals in English history—Wolfe. When the heights of Abraham had to be stormed they went up to the old General, and he had the 'wind up'. They went to a younger General and he said 'I would not care to undertake the job.' They went to Wolfe, a young chit of a fellow of about 23. He said 'I'll do it or I'll die'. He did it and he died.

There were three million 'little chits of fellows' who protected my opponent and his home in the War. If you want a monument to the achievement of the older politician you may find it across the channel. It is three hundred miles long and half a mile deep and it is studded with the tombstones of 'little chits of fellows'.

INTRODUCTION TO AN ADDRESS ON THE LIMITATIONS  
OF MAN BY MR. L. VIVIAN ROGERS.

Probably never in the history of the world has man attained to such knowledge and power as he possesses to-day.

He has wrestled with Nature and torn her secrets from her. He has converted the mountains to his use and cut his way through the everlasting hills. He has defied the raging storms and hurled his mighty ships full in the face of the roaring seas. The trackless wastes of the wilderness has he made to bud and blossom as a smiling garden and the wild places to bring forth abundance. He has checked the ravages of plague and has said to Death, in many forms, 'Thus far shalt thou come but no farther'. He has seized the lightnings in their flight and made the mystic stream the highway of his messengers.

He speaks into space and the invisible carries his cry to the far and distant place. He has soared into the heavens, and sweeps forth on his way defiant of the laws of gravitation. Rapidly is he putting all things beneath his feet and rising in his might and strength to God-like power.

But, with all this, how helpless he is, how weak, how ignorant. By what limitations is he not surrounded. He cannot make a daisy grow or paint the blush upon the rose. He plants his seed but is impotent to raise a single grain of wheat. One step he takes and only one and knows not where the next

will lead him. One day he lives and only one and cannot lift the veil of but to-morrow. Disaster sweeps upon him from out the on-coming future, and he cannot so much as raise his little finger to avert it, for he knows not of it; and ever is it true that 'The best laid schemes o' mice and men gang aft agley'. Dependent is man, how dependent we only learn from day to day. He is swept along by hurrying circumstance and the tide in the affairs of man, which, taken at the flood, leads on to fortune, may, in its backwash, drag him down to disaster and oblivion. How really helpless is man. How he plans and works, how he forecasts and schemes, and yet, if he is but honest with himself, he is forced to admit that he knows not what a day or even an hour, will bring forth.

The future is hid; the present alone is his.

FROM AN ADDRESS TO YOUNG FOLK BY E. ESDAILE

You will as you go through life hear and read of many famous men and women who have by their lives exerted a great influence, either for good or evil, upon the times in which they lived; and when you hear of such you will wish to learn all you can about them and you will be particularly interested to know the *urge* that was the foundation of their influence. You know that we often speak of the *dynamo* which drives; and you will discover the *dynamic* that drives people to perform certain acts. You will find all sorts and kinds of *urges* that seem to compel persons, such as ambition, love of power, love of money and so on. Well, the *urge* that drove Jesus of Nazareth was *love* and it is the most powerful and the most lasting of all driving forces.

As you read His life and study His teachings you will find that love is always at the root of all He said and did. And it is for this reason that His influence has permeated the whole of society; why His loving influence has *lasted*, whilst thousands of other great men have become mere 'Figures in the mist of Time'.

Some are at one end of Life's road and others are at the other end. Some are beginning and others are finishing—and yet we are not so far apart as it may at first sight appear. For as we study the life of our Master and realize His *urge* we are very near the one



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to the other—so may this bond unite us, here, and, hereafter may we meet in that Land where all Earth's failings are forgotten and where only *Love* abides.

## THE GREAT AVOWAL

*From a sermon preached by DR. DINSDALE T. YOUNG at the Civic Service in connexion with his diamond Jubilee. Text: 'I am not ashamed of the Gospel.'*

(Rom. i. 16.)

That was one of the most heroic words ever uttered. I cannot imagine heroism grander than that. What a hero, too, was the man who said it. Think of the conditions under which he spoke. He was facing Rome, the centre of culture, the city of learning, a place full of intellectual pride and superb in social splendour. As he faces it what has he to tell these people? He has to tell them a Gospel. The apostle had 'good news' for imperial Rome. And what an irony it seems when you think what that good news was about.

It was about One who was born in greatest humility. One who toiled at the carpenter's bench. Oh! what irony to think that anything about Him could be good news. Yet it was even more than that. It was concerned with One who died as a malefactor, gibbeted on a tree. One who hung in shame as it seemed upon a cross. He had to tell these people in Rome that their only hope lay in that Man; that their only chance of salvation was in accepting these shameful facts. Could there be good news about a crucifixion; good news about what seemed to be a dastardly murder; about such

shameful death? From such a black root could radiant flowers spring? Yet this man cried 'As much as in me lies I am ready to preach "the good news to Rome"'. Why? Because I am not ashamed to do so.' This man brings it out triumphantly and without any shame at all.

He was not ashamed of the Gospel because he had proved it. Can we not cry with the apostles and saints and the noblest souls of all ages—I am not ashamed of the Gospel?

FROM THE LECTURE ON 'MACAULAY' BY DR. MORLEY  
PUNSHON.

There are few of you perhaps who could achieve distinction; there are none of you who need be satisfied without an achievement which is infinitely higher. You may make your lives beautiful and blessed. The poorest of you can afford to be kind; the least gifted amongst you can practise that loving wisdom which knows the straightest road to human hearts. You may not be able to thrill Senates with your eloquence, but you may see eyes sparkle and faces grow gladder when you appear; you may not astonish the listeners by your acquirements of varied scholarship but you may dwell in some spirits as a presence associated with all that is beautiful and holy; you may neither be a magnate nor a millionaire, but you may have truer honours than of earth and riches which wax not old. Use the opportunities you have; make the best of your circumstances however unpromising. Give your hearts to God and your lives to earnest loving purpose and you can never live in vain. Men will feel your influence like the scent of a bank of violets, fragrant with the hidden sweetness of the spring, and men will miss you when you cease from their communions, as if a calm familiar star shot suddenly from their vision; and if there wave not at your funeral the trappings of the world's gaudy woe, and the pageantry of the world's surface-honour, 'eyes

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full of heartbreak' will gaze wistfully down the path where you have vanished, and in the long after-time hearts which you have helped to make happy will recall your memory with gratitude and with tears.

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